



ANFASA
ANNUAL REPORT
2017



TABLE OF CONTENTS

Chairman's Report	1-6
Treasurer's Report	7-10
ANFASA Annual Report 2016	11-24
ANFASA Board Members	13-14
Membership	15-16
Grant Scheme for Authors	17-20
Business of the Book Seminar	21
Advocacy	22-24
Annual Financial Statements (Section 2)	1-16



■ ANFASA CHAIRMAN'S REPORT

In my report last year I foresaw a period of austerity for ANFASA. Core funding from the Norwegian Non-Fiction Authors and Translators Association (NFF) had been substantially reduced because the NFF was by then supporting newly-formed authors' associations in other parts of Africa and had to spread its resources over a broader constituency. Then, although the National Lotteries Commission (formerly the National Lotteries Board) had in 2013 allocated ANFASA a substantial grant in two tranches, the second tranche was delayed in the change of ownership and has not materialised to this day. However, in relating that news last year I was optimistic that ANFASA would survive by restructuring, by cutting financial corners and by re-thinking its priority activities.

I am therefore very pleased to tell you today that ANFASA is thriving and is more active than ever before. Our office has been streamlined to cut operating costs and is very capably run by the national administrator. The members of the board

have become more actively involved in using their expertise to grow ANFASA's sphere of influence in writing and publishing. I thank my colleagues for their commitment to our organisation.

However, although we have forged new funding partnerships we must still work towards securing the long-term future of ANFASA by building a critical mass of members and influence while always keeping a close watch over expenditure and seeking further friends, partners and donors. The ANFASA treasurer will speak further to this in her report.

Each year, ANFASA operates according to an Activity Plan, and at the end of the year we issue an Activity Report to the NFF in Oslo. Looking at the Activity Report for 2016, I am struck by its scope and breadth. Under a list of focus areas for the year, we accomplished the following:

Growth of the membership

Technical problems affecting the payment of membership fees online were resolved, and more

ANFASA CHAIRMAN'S REPORT

members than before have renewed their subscriptions. Concerned that the profile of members was not truly reflective of the academic sector, and especially of young black scholars at the start of their writing careers, we have embarked on a 'road-show' of visits to universities outside the main urban centres. In 2016 we held round-table talks about academic authorship at the universities of Limpopo and Venda. In 2017 we will pay further visits to those institutions to consolidate the relationships before moving on to institutions in other parts of the country. The short-term aim is to establish core groups of members at all the universities, and the ultimate aim is to make a direct contribution to academic scholarship. Our reception at Venda and at Limpopo was extremely encouraging.

The ANFASA Grant Scheme for Authors (AGSA)

The very good news for ANFASA in 2016 was the growing relationship with the Royal Norwegian Embassy in Pretoria, which has generously provided financial support for a much expanded writing grants scheme over a three-year term. In 2016 we were able to make no less than 25 awards. It is with

sincere gratitude that I thank the Embassy for its confidence in us and for its great generosity. Each year the Embassy hosts the previous year's winners at a small reception in Pretoria and I am looking forward to meeting the 2016 winners – as usual, a diverse group of authors writing about wide-ranging topics including jazz, the concept of black beauty, and social cohesion in KwaZulu-Natal. That there are no fewer than four writing projects this year about music is due to the generosity of SAMRO, which sponsors two music-related grants every year. Again, my sincere thanks.

Training workshops and seminars

The 'Business of the Book' seminar took place on 15 November 2016 at the Wits Club in Johannesburg. The seminar was an unqualified success, with speakers from all the links in the book value chain (authors, publishers, book distributors and librarians) and an attentive audience. It had become obvious to us that authors were largely unaware of the various processes that go into the production and distribution of a book, and the information they received on that day will, I hope, have empowered them.

ANFASA CHAIRMAN'S REPORT

Advocacy

In 2016, ANFASA defended authors' rights that are being threatened by certain provisions in the draft Copyright Amendment Bill. We attended conferences and consultative meetings and we wrote submissions to the Department of Trade and Industry. ANFASA was also actively involved in the consultative conference held by the Department of Arts and Culture over the draft White Paper on Arts, Culture and Heritage. To the best of our knowledge, ANFASA was the only authors' organisation to advise these two government departments on issues affecting *all* authors.

Active online communication with members and other authors

ANFASA continues to inform members of relevant activities through our online platforms including the website and social media. The website was once again re-vamped in 2016. Feedback from members is that our online presence is attractive and interesting, but not enough members are using it as

a platform for discussion and debate. The newsletter and the bulletins continue – although getting good articles for the newsletter is a challenge and I have been asked to encourage members to contribute articles, blogs, opinion pieces, letters and so on. Reviews of books would be especially welcome.

ANFASA is also establishing a reputation beyond the borders of South Africa. As the chairman I travelled to Kampala and addressed the Pan-African Writers Symposium (PAWS). The next meeting of PAWS will take place in Malawi and after that in Johannesburg. That will be an opportunity for ANFASA members to interact with authors from throughout the continent and will be the occasion for significant connections. ANFASA is a member of the International Authors Forum, and admired for its work on AFACT, the Authors and Publishers Agreement on Contract Terms, which is the first of its kind to be developed by an authors' association anywhere in the world.

ANFASA CHAIRMAN'S REPORT

The year 2016 has been a productive one for ANFASA. As ever, challenges lie ahead. The Copyright Committee still faces the possibility of unfavourable legislation that will have a negative effect on authors' royalties and will require input into parliamentary hearings, some time in 2017. Fundraising is an ongoing process, and so is the recruitment of new members. We want ANFASA to be an organisation that authors *want* to belong to. As chairman, I urge all our members to help us grow ANFASA by encouraging their author friends and colleagues to join.

Finally, looking forward to 2017, I am very pleased to welcome the ANFASA members and our guests to the 2017 Annual General Meeting.

A handwritten signature in black ink, reading 'Sihawukele Ngubane' in a cursive style.

Prof Sihawukele Ngubane
ANFASA Chairman

Questions

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■ ANFASA TREASURER'S REPORT

It is my pleasure to account to you on ANFASA's annual financial statements for the year ending 31 December 2016 and to point out certain salient points in the report from ANFASA's auditors.

Before I do so, however, I want to explain why the annual financial statements in section 2 on pages 1-16 of this Annual Report are an unsigned draft rather than the final signed report. It is a matter of timing. ANFASA's financial year runs from 1 January to 31 December. The audit takes place in February. The Annual General Meeting takes place in March and the Annual Report is compiled and issued to coincide with the AGM. ANFASA's Board of Management meets three times a year: in March, the day before the AGM, in July/August and in October/November. Therefore, at the time we put the Annual Report together the Board has not had the opportunity to sign the financials although the latter have, of course, been reviewed and approved by the treasurer and found to be a true and accurate reflection of income and expenditure in the 2016 financial year.

As a membership-based nonprofit organisation (NPO), ANFASA depends for its sustenance on two sources of income: membership fees and donor funds. The latter come mainly from the Norwegian Non-Fiction Writers and Translators Association (NFF), our core funder with which we have a long-term relationship. These funds cover our basic operating costs and AGM. The balance, annually, of our donor funds come from the Norwegian Ministry of Foreign Affairs through the Royal Norwegian Embassy in Pretoria. They cover the writing grant scheme and other developmental projects such as the "road show" to higher education institutions to develop scholarly writing and grow our membership. Successful applications to organisations such as the National Arts Council have enabled ANFASA to carry out other projects.

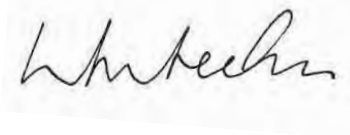
The financial statements for 2016 indicate another successful year. We have weathered the crisis of the drop in funds from NFF largely through the confidence in our programmes and achievements

ANFASA TREASURER'S REPORT

displayed by the Royal Norwegian Embassy in Pretoria. We must not, however, rest on our laurels but must stay alert to the possibilities of new partnerships. It is disappointing that financial support comes mainly from abroad and that so little is sourced locally, and ANFASA will not give up on efforts to rectify this.

Returning to the financial statements, I would like you to look at expenditure because it shows what our priorities were in 2016 and what we had to forego through lack of resources. The lion's share of spend went to our flagship project, the grant scheme. Office and administrative costs were held to the same level as in the previous year. Spend on workshops and seminars increased, but workshops and seminars are important to our members and indeed to the development of writing and the empowerment of authors – and that is where our fundraising efforts must focus in 2017.

I thank all our funders for their support and, in closing, invite you to consider the annual financial statements and to seek clarification if necessary.

A handwritten signature in black ink, appearing to read 'Monica Seeber', is centered within a light gray rectangular box.

Monica Seeber
ANFASA Treasurer



NFASA
Dedicated to empowering authors
ACADEMIC AND
NON - FICTION
AUTHORS'
ASSOCIATION OF
SOUTH AFRICA

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ANFASA ANNUAL REPORT 2016

Anfasa Board with the Norwegian Ambassador, the NFF Secretary for International Affairs
and the Anfasa Administrator

ANFASA ANNUAL REPORT 2016

ANFASA was launched in 2004, after extensive consultation with authors around the country. Since then it has become an outspoken voice on behalf of authors' interests as well as a source of information and a provider of financial assistance for writing projects. As the association matures, its sphere of influence grows, and it is becoming well known as a hub of expertise in writing and book publishing.

This is South Africa's first national association for authors of general non-fiction works, textbooks and academic books, dedicated to promoting their works and their status in society, sharing information and offering advice especially about copyright and contracts. But ANFASA is not exclusive in the sense of

not admitting authors of fictional works. In cultural policy matters, and when it comes to authors' rights, ANFASA speaks on behalf of all South African authors, recognising that inclusivity is more effective than rigidly drawn boundaries, and that, whatever they write, all authors have similar interests such as the protection of their rights and the recognition of their works.

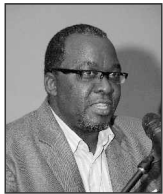
ANFASA has grown steadily since its launch twelve years ago, but the coming year, 2017, will mark a new strategy of raising the association's profile to attract more members, thereby extending its reach and the diversity of its programmes.

Our holistic strategy is:

To build a strong organisation.	Build the profile of the organisation and partner with sponsors to raise funds.
To attract and maintain members by servicing their needs and requirements as far as possible.	Organise events and offer services that conform to members' expectations.
To raise the status of authors in society and ensure that they receive adequate recognition and payment.	Inform authors of their rights and maintain good relationships with rightsholder bodies and other sectoral stakeholders.
To make a contribution to South African culture and heritage.	Sponsor and encourage the writing and publication of new non-fiction works.

ANFASA BOARD MEMBERS 2016

Professor Sihawukele Ngubane (chairman)



is Professor of IsiZulu and Head of African Languages, Linguistics and Development Modules, School of Arts, University of KwaZulu-Natal. He holds a PhD from the University of Natal in Onomastics. He is the author of fiction and non-fiction books. He also chairs the uSiba Writers Guild and the DALRO Board of Directors

Monica Seeber (treasurer)



is an author, editor and publishing consultant. Her area of expertise is copyright, and she has consulted internationally to IFRRO, WIPO and UNESCO in that field, and locally to PASA and DALRO. Monica is the co-author and co-compiler of *The Politics of Publishing in South Africa* (2001) and has also written numerous articles on copyright and publishing.

Tsietsi Winston Dennis Mohapi



is the co-founder and chairman of MoabaSesotho, the Sesotho Writers' Association. He is a prolific Sesotho author and has received two awards for drama and novels out of his more than twenty books. He is a long-serving ANFASA board member.

Professor Keyan Tomaselli



Professor Keyan Tomaselli is Distinguished Professor at the University of Johannesburg, editor of *Critical Arts: South-North Cultural and Media Studies* and founder and co-editor of the *Journal of African Cinemas*. He is also Professor Emeritus, at the University of KwaZulu-Natal, where he was for 29 years the director of the Centre for Communication, Media and Society.

ANFASA BOARD MEMBERS 2016

Dr Lee-Ann Tong



is a senior lecturer in the Department of Commercial Law at the University of Cape Town. She teaches intellectual property at both undergraduate and postgraduate level and is the Programme Convenor for the Postgraduate Intellectual Property Law Specialisation. She is the co-founder and co-editor of the South African Intellectual Property Law Journal.

Elitha van der Sandt



is the Chief Executive Officer of the South African Book Development Council (SABDC). She spearheads national growth strategies for the book publishing sector. Eitha holds a BCom degree from the University of the Western Cape. She has been involved in lobbying the government to invest in the creation of a diverse book sector serving all South Africans.

MEMBERSHIP

The larger the membership of an organisation, the stronger its voice. ANFASA's membership fluctuates, always greatest at the time of selection for the writing grant scheme, declining thereafter as unsuccessful applicants fail to renew. ANFASA will always only be as strong as its core membership that renews its support year after year. In recognition of this, the Board has considered a set of questions to guide membership development:

- The methods of recruiting members must be regularly reviewed: are we doing enough?
- What kind of members does ANFASA value most?
- What is more important, quality or quantity?
- Do our membership priorities reflect changing social patterns?

Recruitment of members

ANFASA organises events to raise its public profile: meetings, workshops, seminars, the writing grants scheme. All of these succeed in bringing in new members. But do we offer our members what they really want? ANFASA offers its individual members:

- Entry to the writing grant scheme
- Copyright advice in instances such as plagiarism
- Telephonic and e-mail assistance with copyright and publishing queries
- Vetting of author-publisher contracts before signing
- A networking platform
- Access to the JSTOR research portal
- Local and international news about books and writing through the website and links to other sites
- Information about authors and book events through regular bulletins
- A newsletter

MEMBERSHIP

2016 Membership

Towards the end of 2015 we revamped the website and exported the members' database from the old website to the new. This came with a number of technical challenges:

- Duplication of members profiles
- Error in classifying membership status
- Challenges in signing into Jstor
- Some members were not receiving their renewal notifications

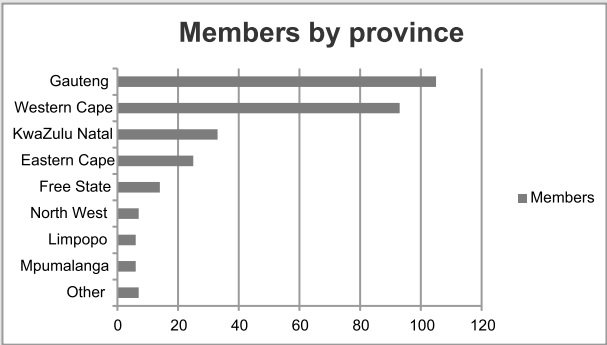
- All members had to reset their login details (necessary because of very weak passwords resulting in security issues)

We have been working with the website developers in solving these problems:

- Duplication of profiles has been fixed
- A video instruction for Jstor login is being developed
- The renewal notification has been rectified

Membership fees collected:

Dec: 2014	Dec: 2015	Dec: 2016
R38 977	R38 373	R28 585



THE ANFASA GRANT SCHEME FOR AUTHORS (AGSA)

AGSA is ANFASA's flagship activity, one that leads to tangible results: the books written and published as a result of the grants. The scheme is a demonstrable contribution to South African writing and publishing.

2016 marked the tenth year anniversary of the AGSA grant scheme. Ninety-six writing grants have been awarded over the years. The project draws over 80 new members and over 120 applications each year.

In 2016 we distributed over R500 000 and made 24 awards. In the past, we had been strict about excluding publication costs, but because so many authors nowadays are aiming at self-publishing we introduced a new category, of R20 000 per grant, which will fund production costs for a deserving project.

THE ANFASA GRANT SCHEME FOR AUTHORS (AGSA)



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1. Paula Fourie: *"Ghoema vannie Kaap": The Life and Work of Taliep Petersen*
2. Brett Pyper: *"You Can't Listen Alone": Appreciating Jazz in a Transitioning South Africa*
3. David Robbins: *Walking to Australia: In the footsteps of humanity's greatest migration*
4. Andrew Lilley: *Bheki Mseleku: Analysis of Compositions and Improvisational Style*
5. Sarah Simone Haysom: *The Outshining Ones: A Story of Law, Justice and Betrayal*
6. Michael Schmidt: *Death Flight: Apartheid's Secret Massacre*
7. Percy Mabundu: *Migrant Worker's Suite: Essays at the Intersection of Art, Jazz and Democracy.*
8. Mikhail Peppas: *The History of the Moving Image in KwaZulu-Natal*
9. Nthabiseng Motsemme: *"Siyaphanta, Siyahlonipha, Siyaphila" Popular Cultures of Survival Amongst Mothers and Daughters in a South African Urban Township*
10. Jamala Safari: *Fatherhood: A Smile, a Laughter and a Tear*
11. Keamogetswe Bopalamo: *What I Wore*
12. Fezekile Futhwa: *Bantu Medicinal Plants*



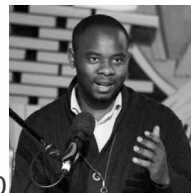
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11



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THE ANFASA GRANT SCHEME FOR AUTHORS (AGSA)



13. Dr Tendai Chari: *Political Party Advertising in Transitional Societies: Mapping Contours of Globalization in South Africa, Zambia and Zimbabwe*
14. Mpho Peter Lebopa: *Bagale le dinatla tsa rena*
15. Peter Halala: *Shirley Shows the Way*
16. Mignonne Breier: *Fear and Forgiveness – an Eastern Cape Story (provisional title)*
17. Bhekamachunu Mchunu: *Anton Lembede: The Making of a Peasant Pan-Africanist*
18. Tebogo Mokganyetji: *Black Beauty: Understanding Beauty and its Maintenance Through Indigenous Knowledge Systems*
19. Nhlanhla Maake: *Called to Serve: An Episcopal Biography of Archbishop Buti Tlhagale*
20. Sihle Khumalo: *Around Mzansi in 30 Days (provisional title)*
21. Phila Mfundo Msimang: *The Idea of Race (and what we've done with it)*
22. Jedi Ramalapa: *My Journey to love (A suitcase full of Stories)*
23. Karen Buckenham: *Boundaries of Our Discontent: Migration, Xenophobia and Social Cohesion in KwaZulu-Natal, South Africa*
24. Sindiwe Magona: *A Champion for the Workers: The Biography of Ray Alexander Simons*





BUSINESS OF THE BOOK SEMINAR

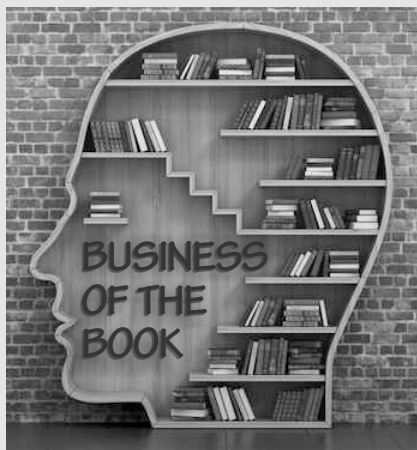
Too many times have we heard authors complaining about being “ripped off” by publishers who “pay me 10 per cent” and “take the rest for themselves”. In a healthy developing book industry, authors and publishers collaborate as partners to their mutual benefit, so we became quite disturbed by this antagonism and set out to dispel some myths about book publishing.

The book is a “business” in the sense that workers at all the links in the book value chain make their livings by contributing to its publication and distribution. The seminar aimed at providing authors with the full picture of how a book is made – from the author who writes a manuscript; to the publisher who turns the manuscript into a book; to the bookseller who sells the book to the reading public or the librarian who lends it out. There

is a host of other workers providing essential inputs: editors, proof-readers, designers, distributors, and so on. But the stages in the process from manuscript to book – and especially the costs involved in that process – are often a mysterious unknown to authors.

The book “business” is one that depends on many separate creative professionals, all working to achieve the final product. They are all links in the book value chain. At the seminar, a representative of each of the links in that chain stood

up to describe their business to a fascinated audience. The feedback ANFASA received indicated that, for some, the seminar was nothing short of a revelation.



ADVOCACY

The White Paper on Arts, Culture and Heritage

Discussions on the development of a new White Paper on Arts, Culture and Heritage were initiated by the Department of Arts and Culture (DAC) as far back as 2013. The 1996 White Paper had outlived its purpose and it was time to forge a new policy addressing the key challenges that have arisen since 1996. However, the new but deeply flawed draft was greeted by such (justified) objection from the arts and culture community that the DAC withdrew it.

During 2015 and 2016 ANFASA attended innumerable consultative gatherings organised by the DAC, culminating in the White Paper Indaba on 17 and 18 November 2016. ANFASA played a prominent role in this and other meetings and responded to the call for submissions. An extract from that submission is reproduced below

... Despite the 1996 White Paper, national strategies developed post-1994, such as the National Development Plan (2013), did not coherently integrate Arts, Culture and Heritage into the blueprint for a South African future. This is why the impact and gains of the 1996 White Paper are balanced by limitations and setbacks such as the failure to envision and implement institutions to ensure broader access to arts and culture, to promote and sustain education and training in the arts and, in general, to develop the role of the

cultural sector in heritage creation, social cohesion and nation building.

... ANFASA welcomes the opportunity to make an input into the White Paper. This submission, however, confines itself to the issues that are most relevant to the book sector and does not cover the broad issues of ideological orientation or of strategic direction except insofar as they relate to it.

... There is a tendency to conceptualise “heritage” as pertaining exclusively to the past and to “traditional” values ... whereas in reality heritage lives and grows, and is being formed as we write. The cultural activity of today will be the heritage of tomorrow. The works written by South African authors will indeed be an important element in the country's heritage. ANFASA would therefore like to see a deeper understanding, in arts and culture policy, of heritage that reflects the country's diversity.

Language, literature, books and publishing

In 2013 the Department of Arts and Culture (DAC) commissioned a Book Development Policy. The research and development of that draft was carried out by a small team of book sector professionals ... This draft policy document, which was never reviewed, accepted and implemented by the DAC, encapsulates ANFASA's vision of the policy that should govern the book sector. ANFASA submits that

ADVOCACY

this draft policy document ... should be reviewed and should be updated where necessary, and should pass through the parliamentary processes to become South Africa's National Book Development Policy, the basis of the country's National Book Development Plan.

Some points of concern

Earlier, we mentioned a certain ambiguity over ideological orientation. This ambiguity is also expressed in the difference between the terms "arts, culture and heritage sector" and "cultural and creative industries" (our emphasis). In the book sector the difference in meaning is particularly marked in relation to written works in the indigenous languages. Creative writing (both fiction and non-fiction) in African languages will forever be marginalised if it is to reply on "market forces" (the market being pitifully small) and unless the state assumes responsibility for subsidising the writing and publishing of it. Provision for state subsidisation of works in the indigenous languages must therefore be written into policy and planning.

There is little reference in the Revised White Paper to copyright ... South Africa is an anomaly in that it is the only African country in which government is not partnering with the creative community to protect intellectual property rights. South Africa is not a

member of the African Regional Intellectual Property Organization (ARIPO). This is not a failure of the DAC, as Intellectual Property is the remit of the Department of Trade and Industry (DTI). However, authors look on in dismay while the DTI is about to pass new legislation that will erode their rights and dramatically reduce their livelihoods – and the DAC seems not to have raised any concern. There is evidently a huge gap between the DAC's avowed vision, mission and objectives and its concern (or lack of concern) for the livelihoods of authors.

Finally, ANFASA notes with alarm the moving of Libraries and Information Services (LIS) from the book sector to Archives and Public Records. Libraries are an integral link in the book value chain and must not be divorced from it. Almost everywhere in the world there are tensions between libraries and authors/publishers over copyright, the former seeking the broadest possible exceptions to exclusive rights and the latter defending their rights. Only by encouraging dialogue between owners and users of copyright can those tensions be resolved into a balance. Separating them will turn them into adversaries. Besides, libraries and archives are very different from each other and do not at all need to be grouped together. ANFASA requests the Reference Team to reconsider this move.

ADVOCACY

The Copyright Amendment Bill

The saga of this Bill, issued by the Department of Trade and Industry, is still preoccupying the book industry. Poorly drafted, the Bill contained provisions deeply threatening to the book publishing industry which, of course, includes authors. The ideology driving the Bill is Access to Knowledge, a position to which ANFASA wholeheartedly subscribes – but not to the extent that written works should be freely copied for the sake of education, depriving authors of the royalties they receive from sales. In some cases, authors of school textbooks depend on those royalties for their livelihoods.

ANFASA took up the fight on behalf of its members and non-fiction authors in general. We looked ahead to all the ramifications of such provisions, and realised that writing in the indigenous languages was especially threatened. Novels and short stories in the Indigenous languages have a small market among the public, and only earn substantial royalties for their authors when they are prescribed as readers in schools and universities. A law that allows one book to be bought and thousands to be copied would undermine – if not ruin – the development of an indigenous language literature.

ANFASA has been fighting this battle for some years, and it is not over yet. After some revisions the Bill has been re-introduced to Parliament, and public hearings are due to take place early in 2017. ANFASA has stayed up to date on the process and is preparing to appear before the Parliamentary Portfolio Committee with a cogent argument on behalf of authors.



ACADEMIC AND

NON-FICTION

AUTHORS'

ASSOCIATION OF

SOUTH AFRICA



Norsk faglitterær
forfatter- og
oversetterforening



Norwegian Ministry
of Foreign Affairs



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